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26.—*Solomon's Temple; or, The Tabernacle; First Temple; House of the King, or House of the Forest of Lebanon; Idolatrous High Places; the City on the Mountain (Rev. xxi.); the Oblation of the Holy Portion; and the Last Temple. With Twenty-one Plates of Sixty-six Figures, accurately copied by the Lithographer from careful Drawings made by the Author, T. O. PAINE, a Minister of the New-Jerusalem Church.* Boston: George Phinney. 1861. 8vo. pp. 99.

THIS monograph is a work of exquisite beauty. The lithographs are perfect in their kind, and present the sacred places and objects of the Hebrew faith as they have never been represented before. It is a life-work, and can have been the fruit only of the most patient and laborious research. It comprises a faithful analysis of all portions of the Scriptures that bear upon the subjects announced in the title-page. It is a perfect reproduction, as if from architectural plans and specifications, of the several consecrated structures described in the Bible. It is entirely unique in its thoroughness and minuteness, leaving nothing whatever to conjecture, but founding all its details on the careful interpretation of specific texts. Such a work sheds invaluable light on biblical exegesis, and places us in imagination successively where all the great personages of the great religious epochs have stood. The author may find only a limited public to appreciate his labors; but the lover of Hebrew antiquity must needs rejoice in them and profit by them.

27.—*Verse.* By H. W. P. Boston: H. W. Dutton and Son. 1862. 12mo. pp. 144.

WE violate no enjoined secrecy in saying that this volume, so modestly issued, is by Rev. H. W. Parker, of New Bedford, a much-valued contributor to our pages, whose former collection of poetry we took pleasure in welcoming. The longest piece in this volume is a poem delivered before the Literary Societies of Bowdoin College in 1857, and then received with merited and distinguished favor. It confirms in the reading the unanimous verdict pronounced on its utterance. The other pieces are on a wide range of subjects, grave and gay, and they display at once an affluent culture, a large imaginative wealth, and a high order of poetical ability. We are the most pleased with a collection of forty Sonnets, under the somewhat fanciful title of "Vignettes." The sonnet is, no doubt, the most difficult form of verse, and its successful management is the surest test of genius. How well our author sustains the test may be seen from a specimen,—not the best, but taken with little preference where all are good. The subject is "Work."